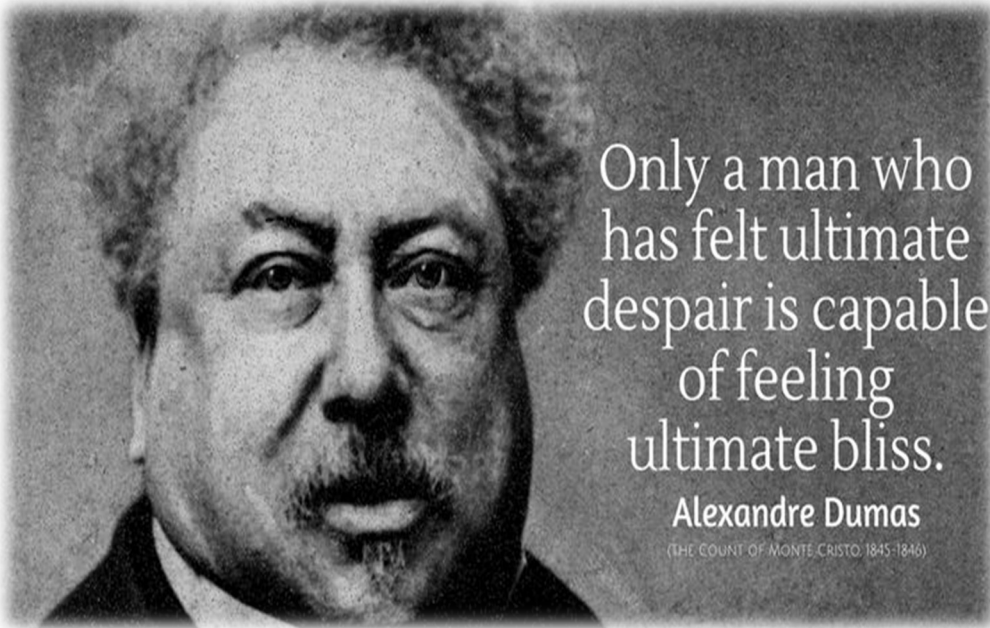


Greatest Of All Times

108

**G
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**Globally selected
PERSONALITIES**



24 Jul 1802 <::><::><::> 5 Dec 1870

Compiled by:
Prof Dr S Ramalingam
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https://en.wikipedia.org/wiki/Alexandre_Dumas

Works

Fiction

Christian history

- *Acté of Corinth; or, The convert of St. Paul. a tale of Greece and Rome.* (1839), a novel about Rome, Nero, and early Christianity.
- [*Isaac Laquedem*](#) (1852–53, incomplete)

Adventure

Alexandre Dumas wrote numerous stories and historical chronicles of adventure. They included the following:

- [*The Countess of Salisbury*](#) (*La Comtesse de Salisbury; Édouard III*, 1836), his first serial novel published in volume in 1839.
- *Captain Paul* (*Le Capitaine Paul*, 1838)
- *Othon the Archer* (*Othon l'archer* 1840)
- [*Captain Pamphile*](#) (*Le Capitaine Pamphile*, 1839)
- [*The Fencing Master*](#) (*Le Maître d'armes*, 1840)
- [*Castle Eppstein; The Spectre Mother*](#) (*Chateau d'Eppstein; Albine*, 1843)
- *Amaury* (1843)
- [*The Corsican Brothers*](#) (*Les Frères Corses*, 1844)
- [*The Black Tulip*](#) (*La Tulipe noire*, 1850)
- *Olympe de Cleves* (1851–52)
- *Catherine Blum* (1853–54)
- *The [*Mohicans*](#) of Paris* ([*Les Mohicans de Paris*](#) [fr], 1854)
- *Salvator* (*Salvator. Suite et fin des Mohicans de Paris*, 1855–1859)

- *The Last Vendee, or the She-Wolves of Machecoul* (*Les louves de Machecoul*, 1859), a romance (not about werewolves).
- [*La Sanfelice*](#) (1864), set in Naples in 1800.
- *Pietro Monaco, sua moglie Maria Oliverio ed i loro complici*, (1864), an appendix to *Ciccilla* by [Peppino Curcio](#).
- *The Prussian Terror* (*La Terreur Prussienne*, 1867), set during the [Seven Weeks' War](#).

Fantasy

- *The Nutcracker* (*Histoire d'un casse-noisette*, 1844): a revision of [Hoffmann's](#) story [*The Nutcracker and the Mouse King*](#), later set by composer [Pyotr Ilyich Tchaikovsky](#) to music for a ballet also called [*The Nutcracker*](#).
- *The Pale Lady* (*La Dame Pâle*, 1849) A [vampire](#) tale about a Polish woman who is adored by two very different brothers.
- [*The Wolf Leader*](#) (*Le Meneur de loups*, 1857). One of the first [werewolf](#) novels ever written.

In addition, Dumas wrote many series of novels:

Monte Cristo

1. [*Georges*](#) (1843): The protagonist of this novel is a man of mixed race, a rare allusion to Dumas's own African ancestry.
2. [*The Count of Monte Cristo*](#) (*Le Comte de Monte-Cristo*, 1844–46)

[Louis XV](#)

[\[edit\]](#)

1. [*The Conspirators*](#) (*Le chevalier d'Harmental*, 1843) adapted by [Paul Ferrier](#) for an 1896 [opéra comique](#) by [Messager](#).
2. [*The Regent's Daughter*](#) (*Une Fille du régent*, 1845). Sequel to *The Conspirators*.

The D'Artagnan Romances

[*The d'Artagnan Romances*](#):

1. [*The Three Musketeers*](#) (*Les Trois Mousquetaires*, 1844)
2. [*Twenty Years After*](#) (*Vingt ans après*, 1845)
3. [*The Vicomte de Bragelonne*](#), sometimes called *Ten Years Later* (*Le Vicomte de Bragelonne, ou Dix ans plus tard*, 1847). When published in English, it was usually split into three parts: *The Vicomte de Bragelonne* (sometimes called *Between Two Kings*), *Louise de la Valliere*, and [*The Man in the Iron Mask*](#), of which the last part is the best known.

Related books

1. *Louis XIV and His Century* (*Louis XIV et son siècle*, 1844)

2. [*The Women's War*](#) (*La Guerre des Femmes*, 1845): follows Baron des Canolles, a naïve Gascon soldier who falls in love with two women.
3. *The Count of Moret; The Red Sphinx; or, Richelieu and His Rivals* (*Le Comte de Moret; Le Sphinx Rouge*, 1865–66) -First page of the original manuscript to *Le Comte de Moret*
4. The Dove - the sequel to Richelieu and His Rivals

The Valois romances

The [Valois](#) were the royal house of France from 1328 to 1589, and many Dumas romances cover their reign. Traditionally, the so-called "Valois Romances" are the three that portray the Reign of [Queen Marguerite](#), the last of the Valois. Dumas, however, later wrote four more novels that cover this family and portray similar characters, starting with François or [Francis I](#), his son [Henry II](#), and Marguerite and [François II](#), sons of Henry II and [Catherine de' Medici](#).

1. [*La Reine Margot*](#), also published as *Marguerite de Valois* (1845)
2. [*La Dame de Monsoreau*](#) (1846) (later adapted as a short story titled "Chicot the Jester")
3. [*The Forty-Five Guardsmen*](#) (1847) (*Les Quarante-cinq*)
4. [*Ascanio*](#) (1843). Written in collaboration with [Paul Meurice](#), it is a romance of [Francis I](#) (1515–1547), but the main character is Italian artist [Benvenuto Cellini](#). The opera [*Ascanio*](#) was based on this novel.
5. [*The Two Dianas*](#) (*Les Deux Diane*, 1846), is a novel about [Gabriel, comte de Montgomery](#), who mortally wounded King Henry II and was lover to his daughter [Diana de Castro](#). Although published under Dumas's name, it was wholly or mostly written by Paul Meurice.^[33]
6. [*The Page of the Duke of Savoy*](#), (1855) is a sequel to *The Two Dianas* (1846), and it covers the struggle for supremacy between the Guises and Catherine de Médicis, the Florentine mother of the last three Valois kings of France (and wife of Henry II). The main character in this novel is Emmanuel Philibert, Duke of Savoy.
7. *The Horoscope: a romance of the reign of François II* (1858), covers François II, who reigned for one year (1559–60) and died at the age of 16.

The Marie Antoinette romances

The [Marie Antoinette](#) romances comprise eight novels. The unabridged versions (normally 100 chapters or more) comprise only five books (numbers 1, 3, 4, 7 and 8); the short versions (50 chapters or less) number eight in total:

1. *Joseph Balsamo* (*Mémoires d'un médecin: Joseph Balsamo*, 1846–48) (a.k.a. *Memoirs of a Physician*, [Cagliostro](#), [Madame Dubarry](#), *The Countess Dubarry*, or *The Elixir of Life*). *Joseph Balsamo* is about 1000 pages long, and is usually published in two volumes in English translations: Vol 1. *Joseph Balsamo* and Vol 2. *Memoirs of a Physician*. The long unabridged

version includes the contents of book two, *Andrée de Taverney*; the short abridged versions usually are divided in *Balsamo* and *Andrée de Taverney* as completely different books.

2. *Andrée de Taverney*, or *The Mesmerist's Victim*
3. [*The Queen's Necklace*](#) (*Le Collier de la Reine*, (1849–1850)
4. *Ange Pitou* (1853) (a.k.a. *Storming the Bastille* or *Six Years Later*). From this book, there are long unabridged versions which include the contents of book five, but there are many short versions that treat "The Hero of the People" as a separated volume.
5. *The Hero of the People*
6. *The Royal Life Guard* or *The Flight of the Royal Family*.
7. *The Countess de Charny* (*La Comtesse de Charny*, 1853–1855). As with other books, there are long unabridged versions which include the contents of book six; but many short versions that leave contents in *The Royal Life Guard* as a separate volume.
8. [*Le Chevalier de Maison-Rouge*](#) (1845) (a.k.a. *The Knight of the Red House*, or *The Knight of Maison-Rouge*)

The Sainte-Hermine trilogy

1. [*The Companions of Jehu*](#) (*Les Compagnons de Jehu*, 1857)
2. [*The Whites and the Blues*](#) (*Les Blancs et les Bleus*, 1867)
3. [*The Knight of Sainte-Hermine*](#) (*Le Chevalier de Sainte-Hermine*, 1869). Dumas's last novel, unfinished at his death, was completed by scholar Claude Schopp and published in 2005.^[34] It was published in English in 2008 as *The Last Cavalier*.

Robin Hood

1. *The Prince of Thieves* (*Le Prince des voleurs*, 1872, posthumously). About [*Robin Hood*](#) (and the inspiration for the 1948 film [*The Prince of Thieves*](#)).
2. *Robin Hood the Outlaw* (*Robin Hood le proscrit*, 1873, posthumously). Sequel to *Le Prince des voleurs*

Drama

Although best known now as a novelist, Dumas first earned fame as a dramatist. His *Henri III et sa cour* (1829) was the first of the great [Romantic](#) historical dramas produced on the Paris stage, preceding Victor Hugo's more famous [*Hernani*](#) (1830). Produced at the [Comédie-Française](#) and starring the famous [Mademoiselle Mars](#), Dumas's play was an enormous success and launched him on his career. It had 50 performances over the next year, extraordinary at the time. Dumas's works included:

- *The Hunter and the Lover* (1825)

- *The Wedding and the Funeral* (1826)
- *Henry III and His Court* (1829)
- *Christine – Stockholm, Fontainebleau, and Rome* (1830)
- *Napoleon Bonaparte or Thirty Years of the History of France* (1831)
- *Antony* (1831) – a drama with a contemporary [Byronic](#) hero – is considered the first non-historical Romantic drama. It starred Mars' great rival [Marie Dorval](#).
- *Charles VII at the Homes of His Great Vassals* (*Charles VII chez ses grands vassaux*, 1831). This drama was adapted by the Russian composer [César Cui](#) for his opera *The Saracen*.
- *Teresa* (1831)
- *La Tour de Nesle* (1832), a historical melodrama
- *The Memories of Anthony* (1835)
- *The Chronicles of France: Isabel of Bavaria* (1835)
- *Kean* (1836), based on the life of the notable late English actor [Edmund Kean](#). [Frédéric Lemaître](#) played him in the production.
- *Caligula* (1837)
- *Miss Belle-Isle* (1837)
- *The Young Ladies of Saint-Cyr* (1843)
- *The Youth of Louis XIV* (1854)
- *The Son of the Night – The Pirate* (1856) (with Gérard de Nerval, Bernard Lopez, and Victor Sejour)
- *The Gold Thieves* (after 1857): an unpublished five-act play. It was discovered in 2002 by the Canadian scholar Reginald Hamel, who was researching in the Bibliothèque Nationale de France. The play was published in France in 2004 by Honoré-Champion. Hamel said that Dumas was inspired by a novel written in 1857 by his mistress Célèste de Mogador.^[3]

Dumas wrote many plays and adapted several of his novels as dramas. In the 1840s, he founded the [Théâtre Historique](#), located on the [Boulevard du Temple](#) in Paris. The building was used after 1852 by the [Opéra National](#) (established by [Adolphe Adam](#) in 1847). It was renamed the [Théâtre Lyrique](#) in 1851.

Non-fiction

Dumas was a prolific writer of nonfiction. He wrote journal articles on politics and culture and books on French history.

His lengthy *Grand Dictionnaire de cuisine* (*Great Dictionary of Cuisine*) was published posthumously in 1873, and several editions of it are still in print today. A combination of encyclopaedia and cookbook, it reflects Dumas's interests as both a gourmet and an expert cook. An abridged version (the *Petit Dictionnaire de cuisine*, or *Small Dictionary of Cuisine*) was published in 1883.

He was also known for his travel writing. These books included:

- *Impressions de voyage: En Suisse* (*Travel Impressions: In Switzerland*, 1834)
- *Une Année à Florence* (*A Year in Florence*, 1841)
- *De Paris à Cadix* (*From Paris to Cadiz*, 1846)
- *Le Véloce: Tangier a Tunis* (*Tangier to Tunis*, 1846–47), 1848–1851
- *Montevideo, ou une nouvelle Troie*, 1850 ([The New Troy](#)), inspired by the [Great Siege of Montevideo](#)
- *Le Journal de Madame Giovanni* (*The Journal of Madame Giovanni*, 1856)
- *Travel Impressions in the Kingdom of Napoli/Naples Trilogy*:
- *Impressions of Travel in Sicily* (*Le Speronare (Sicily – 1835)*, 1842
- *Captain Arena* (*Le Capitaine Arena (Italy – Aeolian Islands and Calabria – 1835)*, 1842
- [Impressions of Travel in Naples](#) (*Le Corricolo (Rome – Naples – 1833)*, 1843
- *Travel Impressions in Russia – Le Caucase* Original edition: Paris 1859
- *Adventures in Czarist Russia, or From Paris to Astrakhan* (*Impressions de voyage: En Russie; De Paris à Astrakan: Nouvelles impressions de voyage* (1858), 1859–1862
- *Voyage to the Caucasus* (*Le Caucase: Impressions de voyage; suite de En Russie* (1859), 1858–1859
- *The Bourbons of Naples* ([Italian](#): *I Borboni di Napoli*, 1862) (7 volumes published by Italian newspaper *L'Indipendente*, whose director was Dumas himself).^{[35][36]}

Dumas Society

French historian [Alain Decaux](#) founded the "Société des Amis d'Alexandre Dumas" (The Society of Friends of Alexandre Dumas) in 1971. As of August 2017 its president is Claude Schopp.^[37] The purpose in creating this society was to preserve the [Château de Monte-Cristo](#), where the society is currently located. The other objectives of the Society are to bring together fans of Dumas, to develop cultural activities of the Château de Monte-Cristo, and to collect books, manuscripts, autographs and other materials on Dumas.

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Tomb of Alexandre Dumas at the Panthéon in Paris

Movies

Alexandre Dumas

<https://www.imdb.com/list/ls021929093/>

19 Movies



•

1. The Count of Monte Cristo

2002 2h 11m PG-13

7.7 (152K)[Rate](#)

61 Metascore



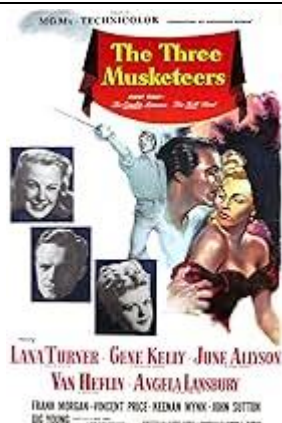
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2. The Three Musketeers - Part I: D'Artagnan

2023 2h 1m Not Rated

6.7 (23K)[Rate](#)

79 Metascore



3. The Three Musketeers

1948 2h 5m Approved

7.1 (7.1K) [Rate](#)



4. The Three Musketeers

1993 1h 45m PG

6.4 (61K) [Rate](#)

43 Metascore



5. The Man in the Iron Mask

1998 2h 12m PG-13

6.5 (182K)[Rate](#)

49 Metascore



6. The Affair of the Necklace

2001 1h 58m R

6.0 (5.7K)[Rate](#)

42 Metascore



7. The Three Musketeers

1973 1h 46m PG

7.1 (21K)[Rate](#)

77 Metascore



8. The Four Musketeers: Milady's Revenge

1974 1h 48m PG

6.9 (12K)[Rate](#)



9. The Return of the Musketeers

1989 1h 42m PG

5.9 (4K)[Rate](#)



10. The Three Musketeers

2011 1h 50m PG-13

5.7 (113K)[Rate](#)

35 Metascore



•

11. The Musketeer

2001 1h 44m PG-13

4.7 (15K)[Rate](#)

27 Metascore



•

12. The Man in the Iron Mask

1939 1h 53m Approved

7.0 (2K)[Rate](#)



•

13. The Man in the Iron Mask

1977 1h 40m Not Rated

6.6 (3.5K)[Rate](#)

TV Movie



•

14. Queen Margot

1994 2h 41m R

7.4 (19K)[Rate](#)



•

15. The Black Tulip

1964 1h 55m

6.6 (2.9K)[Rate](#)



16. Start the Revolution Without Me

1970 1h 30m PG

6.4 (3.3K)[Rate](#)

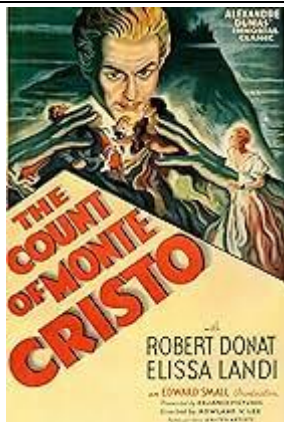


17. The Count of Monte-Cristo

1975 1h 43m Not Rated

6.9 (5.8K)[Rate](#)

TV Movie



18. The Count of Monte Cristo

1934 1h 53m Approved

7.4 (3.4K)[Rate](#)



19. Black Magic

1949 1h 45m Approved

6.4 (1.5K)[Rate](#)

[Also, visit the Web Link:](#)

Movie Group: Alexandre Dumas Adaptations

<https://www.filmaffinity.com/en/movie-group.php?group-id=839&orderby=pos&chv=list>

(☺)(☺)(☺)(☺)(☺)



General Thomas-Alexandre Dumas,
father of Alexandre Dumas.



Château de Monte-Cristo



Postal stamp of Georgia. Dumas
visited the Caucasus in 1858–1859



First
page of the original manuscript
to Le Comte de Moret

Alexandre Dumas Museum

https://en.wikipedia.org/wiki/Alexandre_Dumas_Museum

Museum Alexandre Dumas



[Wikimedia](#) | © [OpenStreetMap](#)

Established	1905
Location	Villers-Cotterêts (France)
<u>Coordinates</u>	 49°15′11″N 3°05′23″E
Type	2 000
Website	Musée Alexandre Dumas

The **Alexandre Dumas Museum** (**French:** Musée Alexandre Dumas) opened in 1905 in [Villers-Cotterêts](#) in the commune of [Aisne](#), France, where [Thomas-Alexandre Davy de la Pailleterie](#), father of the writer [Alexandre Dumas](#) and grandfather of [Alexandre Dumas](#)

[fils, academician](#), died in 1806. The museum was named a [Musée de France](#) in 2002.

The museum is one of the various sites in the city which recall the link between [Villers-Cotterêts](#) and the Dumas family: the royal château [François 1er](#), the Saint-Nicolas church, the town hall, the Hôtel de l'Épée, the Abbé-Grégoire college or the family house.^[1]

History

In 1902, the centenary of [Alexandre Dumas](#)'s birth the Regional Historical Society of Villers-Cotterêts was given responsibility to open a museum displaying items relating to the Dumas family. The museum then opened in 1905, at 13 rue Demoustier.^[2]

The museum has grown and moved through the years. During the [First World War](#), in order to protect the collections from the war, it was moved to [Dijon](#).

In 1932, the museum reopened at the Dauphin Hotel. In this year the Alexandre Dumas Friends Society was created to support and develop the museum.

In 1952, the museum moved to a 19th century mansion that served as [General Maunoury](#)'s headquarters during the First World War.

The museum has three rooms, each of them dedicated to one of the family members

Collections

The museum collections evoke the three Dumas, the general born in the [Antilles](#) and a [slave](#), the author of the [Count of Monte Cristo](#) and the academician. They bring together numerous portraits, personal objects, documents written by the Dumas family.

Numerous manuscripts by Dumas Père adorn the museum: travel accounts, drafts of novels, children's stories, his memoirs, etc.^[4]

The museum also hosts many art pieces on the three men signed by famous artists: [Louis Boulanger](#), [Eugène Giraud](#), [Albert-Ernest Carrier-Belleuse](#), Jules Franceschi, [Edouard Dubufe](#), Jules Lefèvre, Jules Machard, Alphonse de Moncel, etc.

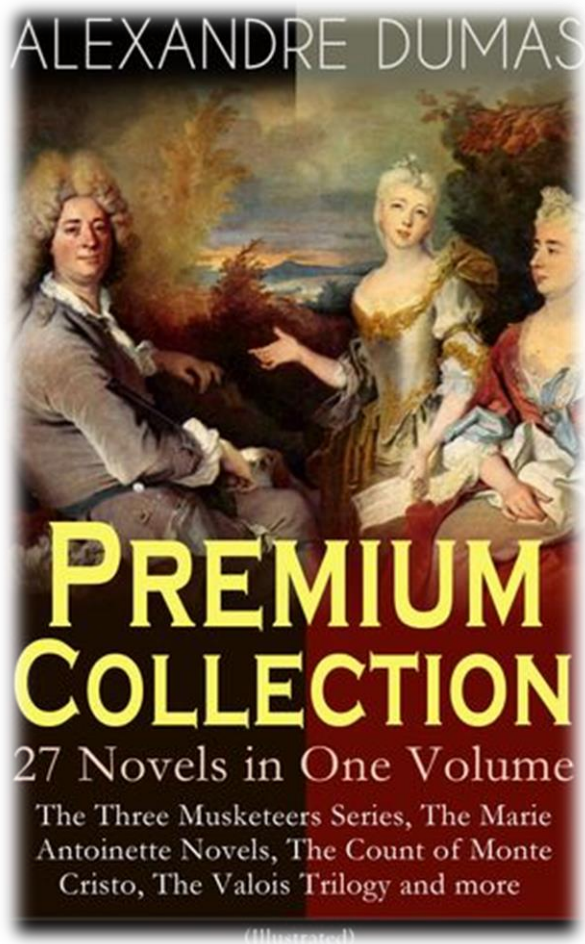
The museum organizes activities around events, museum nights, themed evenings, temporary exhibitions, etc.

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ALEXANDRE DUMAS

Premium Collection

<https://www.indigo.ca/en-ca/alexandre-dumas-premium-collection---27-novels-in-one-volume-the-three-musketeers-series-the-marie-antoinette-novels-the-count-of-monte-cristo-the-valois-trilogy-and-more-illustrated/934aa0f5-faaa-3ea7-8cb9-cf3c3d21e04d.html>



Free Preview

ALEXANDRE DUMAS Premium Collection - 27 Novels in One
Volume: The Three Musketeers Series, The Marie

Antoinette Novels, The Count of Monte Cristo, The Valois Trilogy and more (Illustrated)

[Alexandre Dumas](#) Translated by [William Robson](#) Illustrated by [Maurice Leloir](#)

Overview

This carefully crafted ebook: "ALEXANDRE DUMAS Premium Collection - 27 Novels in One Volume: The Three Musketeers Series, The Marie Antoinette Novels, The Count of Monte Cristo, The Valois Trilogy and more (Illustrated)" is formatted for your eReader with a functional and detailed table of contents: The D'Artagnan Romances The Three Musketeers Twenty Years After The Vicomte of Bragelonne Ten Years Later Louise de la Valliere The Man in the Iron Mask The Valois Trilogy Queen Margot (Marguerite de Valois) Chicot de Jester: La Dame de Monsoreau The Forty-Five Guardsmen The Memoirs of a Physician - Marie Antoinette Series Joseph Balsamo: The Magician The Mesmerist's Victim: Andrea de Taverney The Queen's Necklace Taking the Bastille: Ange Pitou The Countess de Charny: The Execution of King Louis XVI Other Novels The Count of Monte Cristo The Conspirators: The Chevalier d'Harmental The Regent's Daughter The Hero of the People The Royal Life-Guard Captain Paul The Sicilian Bandit The Corsican Brothers The Companions of Jehu The Wolf Leader The Black Tulip The Last Vendee The Prussian Terror Essays & Biography: A Gossip on a Novel of Dumas's by Robert Louis Stevenson Alexandre Dumas from ESSAYS IN LITTLE by Andrew Lang ALEXANDRE DUMAS by Adolphe Cohn Alexandre Dumas, père (1802-1870) was a French writer whose works have been translated into nearly 100 languages and he is one of the most widely read French authors.

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The Black Tulip

The Last Vendee

The Prussian Terror

Essays & Biography:

A Gossip on a Novel of Dumas's by Robert Louis Stevenson

Alexandre Dumas from ESSAYS IN LITTLE by Andrew Lang



Alexandre Dumas

https://en.wikipedia.org/wiki/Alexandre_Dumas

Alexandre Dumas



Dumas in 1855

Born	Dumas Davy de la Pailleterie 24 July 1802 Villers-Cotterêts , Picardy, France
Died	5 December 1870 (aged 68) Dieppe , Normandy, France
Occupation	Novelist, playwright
Period	1829–1869
Literary movement	Romanticism and historical fiction
Notable works	The Three Musketeers (1844) The Count of Monte Cristo (1844–1846)
Spouse	Ida Ferrier
Children	(m. 1840; died 1859) Alexandre Dumas fils (illegitimate son)
Parents	Thomas-Alexandre Dumas Marie Louise Élisabeth Labouret
Relatives	<ul style="list-style-type: none">• Marie-Cessette Dumas (paternal grandmother)• Alexandre Lippmann (great-grandson)

Alexandre Dumas (born **Dumas Davy de la Pailleterie**, 24 July 1802 – 5 December 1870), also known as **Alexandre Dumas père**, was a French novelist and playwright.

His works have been translated into many languages and he is one of the most widely read French authors. Many of his historical novels of adventure were originally published as [serials](#), including [The Count of Monte Cristo](#), [The Three Musketeers](#), [Twenty Years After](#) and [The Vicomte of Bragelonne: Ten Years Later](#). Since the early 20th century, his novels have been adapted into nearly 200 films. Prolific in several genres, Dumas began his career by writing plays, which were successfully produced from the first. He wrote numerous magazine [articles](#) and travel books; his published works totalled 100,000 pages. In the 1840s, Dumas founded the [Théâtre Historique](#) in Paris.

His father, General [Thomas-Alexandre Dumas Davy de la Pailleterie](#), was born in the French colony of [Saint-Domingue](#) (present-day [Haiti](#)) to Alexandre Antoine Davy de la Pailleterie, a French nobleman, and [Marie-Cessette Dumas](#), an African slave. At age 14, Thomas-Alexandre was taken by his father to France, where he was educated in a military academy and entered the military for what became an illustrious career.

Alexandre acquired work with [Louis-Philippe, Duke of Orléans](#), then as a writer, a career that led to his early success. Decades later, after the election of [Louis-Napoléon Bonaparte](#) in 1851, Dumas fell from favour and left France for Belgium, where he stayed for several years. He moved to Russia for a few years and then to Italy. In 1861, he founded and published the newspaper *L'Indépendant*, which supported [Italian unification](#). He returned to Paris in 1864.

English playwright [Watts Phillips](#), who knew Dumas in his later life, described him as "the most generous, large-hearted being in the world. He also was the most delightfully amusing and egotistical creature on the face of the earth. His tongue was like a windmill – once set in motion, you would never know when he would stop, especially if the theme was himself."

Birth and family

Dumas Davy de la Pailleterie (later known as Alexandre Dumas) was born in 1802 in [Villers-Cotterêts](#) in the department of [Aisne](#), in [Picardy](#), France. He had two older sisters, Marie-Alexandrine (born 1794) and Louise-Alexandrine (1796–1797). Their parents were Marie-Louise Élisabeth Labouret, the daughter of an innkeeper, and [Thomas-Alexandre Dumas](#).

Thomas-Alexandre had been born in the French colony of [Saint-Domingue](#) (now Haiti), the [mixed-race](#), natural son of the marquis Alexandre Antoine Davy de la Pailleterie (Antoine), a [French nobleman](#) and *général commissaire* in the artillery of the colony, and [Marie-Cessette Dumas](#), an enslaved woman of [Afro-Caribbean](#) ancestry. The two extant primary documents that state a racial identity for Marie-Cessette Dumas refer to her as a "[négresse](#)" (a black woman) as opposed to a "[mulâtresse](#)" (a woman of visible mixed race). It

is unknown whether Marie-Cessette was born in Saint-Domingue or in Africa, nor is it known from which African people her ancestors came. What is known is that, sometime after becoming estranged from his brothers, Antoine purchased Marie-Cessette and her daughter from a previous relationship for "an exorbitant amount" and made Marie-Cessette his [concubine](#). Thomas-Alexandre was the only son born to them, but they had two or three daughters.

In 1775, following the death of both his brothers, Antoine left Saint-Domingue for France in order to claim the family estates and the title of Marquis. Shortly before his departure, he sold Marie-Cessette and their two daughters (Adolphe and Jeanette), as well as Marie-Cessette's oldest daughter Marie-Rose (whose father was a different man) to a baron who had recently come from Nantes to settle in Saint Domingue. Antoine however retained ownership of Thomas-Alexandre (his only natural son) and took the boy with him to France. There, Thomas-Alexandre received his freedom and a sparse education at a military school, adequate to enable him to join the French army, there being no question of the mixed-race boy being accepted as his father's heir. Thomas-Alexandre did well in the Army and was promoted to general by the age of 31, the first soldier of Afro-Antilles origin to reach that rank in the French army.

The family surname ("de la Pailleterie") was never bestowed upon Thomas-Alexandre, who therefore used "Dumas" as his surname. This is often assumed to have been his mother's surname, but in fact, the surname "Dumas" occurs only once in connection with Marie-Cessette, and that happens in Europe, when Thomas-Alexandre states, while applying for a marriage licence, that his mother's name was "Marie-Cessette Dumas". Some scholars have suggested that Thomas-Alexandre devised the surname "Dumas" for himself when he felt the need for one, and that he attributed it to his mother when convenient. "Dumas" means "of the farm" (*du mas*), perhaps signifying only that Marie-Cessette belonged to the farm property.

Career

While working for Louis-Philippe, Alexandre Dumas began writing articles for magazines and plays for the theatre. As an adult, he used the surname of Dumas, as his father had done as an adult. His first play, [Henry III and His Court](#), produced in 1829 when he was 27 years old, met with acclaim. The next year, his second play, *Christine*, was equally popular. These successes gave him sufficient income to write full-time.

In 1830, Dumas participated in the [Revolution](#) that ousted [Charles X](#) and replaced him with Dumas's former employer, the [Duke of Orléans](#), who ruled as [Louis-Philippe](#), the Citizen King. Until the mid-1830s, life in France remained unsettled, with sporadic riots by disgruntled Republicans and impoverished urban workers seeking change. As life slowly returned to normal, the nation began to industrialise. An improving economy combined

with the end of press censorship made the times rewarding for Alexandre Dumas's literary skills.

After writing additional successful plays, Dumas switched to writing novels. Although attracted to an extravagant lifestyle and always spending more than he earned, Dumas proved to be an astute marketing strategist as well as a writer. As newspapers were publishing many serial novels, he began producing these. His first serial novel was [*La Comtesse de Salisbury*](#), *Édouard III* (July-September 1836). In 1838, Dumas rewrote one of his plays as a successful serial historical novel, *Le Capitaine Paul* ('Captain Paul'), partly based on the life of the Scottish-American naval officer [*John Paul Jones*](#).

He founded a production studio, staffed with writers who turned out hundreds of stories, all subject to his personal direction, editing, and additions. From 1839 to 1841, Dumas, with the assistance of several friends, compiled *Celebrated Crimes*, an eight-volume collection of essays on famous criminals and crimes from European history. He featured [*Beatrice Cenci*](#), [*Martin Guerre*](#), [*Cesare*](#) and [*Lucrezia Borgia*](#), as well as more recent events and criminals, including the cases of the alleged murderers [*Karl Ludwig Sand*](#) and [*Antoine François Desrues*](#), who were executed. Dumas collaborated with Augustin Grisier, his [*fencing*](#) master, in his 1840 novel, *The Fencing Master*. The story is written as Grisier's account of how he came to witness the events of the [*Decembrist revolt*](#) in Russia. The novel was eventually banned in Russia by Czar [*Nicholas I*](#), and Dumas was prohibited from visiting the country until after the Czar's death. Dumas refers to Grisier with great respect in *The Count of Monte Cristo*, *The Corsican Brothers*, and in his memoirs.

Dumas depended on numerous assistants and collaborators, of whom [*Auguste Maquet*](#) was the best known. It was not until the late twentieth century that his role was fully understood. Dumas wrote the short novel *Georges* (1843), which uses ideas and plots later repeated in *The Count of Monte Cristo*. Maquet took Dumas to court to try to get authorial recognition and a higher rate of payment for his work. He was successful in getting more money, but not a by-line.

Dumas's novels were so popular that they were soon translated into English and other languages. His writing earned him a great deal of money, but he was frequently insolvent, as he spent lavishly on women and sumptuous living. (Scholars have found that he had a total of 40 mistresses.^[18]) In 1846, he had built a country house outside Paris at [*Le Port-Marly*](#), the large [*Château de Monte-Cristo*](#), with an additional building for his writing studio. It often was filled with strangers and acquaintances who stayed for lengthy visits and took advantage of his generosity. Two years later, faced with financial difficulties, he sold the entire property.

Dumas wrote in a wide variety of genres and published a total of 100,000 pages in his lifetime. He made use of his experience, writing

travel books after taking journeys, including those motivated by reasons other than pleasure. Dumas travelled to Spain, Italy, Germany, England and [French Algeria](#). After King Louis-Philippe was ousted in a revolt, [Louis-Napoléon Bonaparte](#) was elected president. As Bonaparte disapproved of the author, Dumas fled in 1851 to Brussels, Belgium, which was also an effort to escape his creditors. In about 1859, he moved to [Russia](#), where French was the second language of the elite and his writings were enormously popular. Dumas spent two years in Russia and visited St. Petersburg, Moscow, Kazan, Astrakhan, Baku, and Tbilisi. He published travel books about Russia.

In March 1861, the [kingdom of Italy](#) was proclaimed, with [Victor Emmanuel II](#) as its king. Dumas travelled there and for the next three years participated in the movement for [Italian unification](#). He founded and led a newspaper, *Indipendente*. While there, he befriended [Giuseppe Garibaldi](#), whom he had long admired and with whom he shared a commitment to liberal [republican](#) principles as well as membership within [Freemasonry](#). Returning to Paris in 1864, he published travel books about Italy.

Despite Dumas's aristocratic background and personal success, he had to deal with discrimination related to his mixed-race ancestry. In 1843, he wrote the short novel *Georges*, which addressed some of the issues of race and the effects of colonialism. His response to a man who insulted him about his partial African ancestry has become famous. Dumas said:

My father was a [mulatto](#), my grandfather was a Negro, and my great-grandfather a monkey. You see, Sir, my family starts where yours ends.

Personal life

On 1 February 1840, Dumas married actress Ida Ferrier (born Marguerite-Joséphine Ferrand) (1811–1859). They did not have any children together.

Dumas had numerous liaisons with other women; the scholar Claude Schopp lists nearly 40 mistresses. He is known to have fathered at least four children by them:

- [Alexandre Dumas, fils](#) (1824–1895), son of Marie-Laure-Catherine Labay (1794–1868), a dressmaker. He became a successful novelist and playwright.
- Marie-Alexandrine Dumas (1831–1878), daughter of Belle Kreilsamner (1803–1875) who acted under the stage name of Melanie Serre.
- [Henry Bauër](#) (1851–1915), son of Anna Bauër, a German of Jewish faith, wife of Karl-Anton Bauër, an Austrian commercial agent living in Paris
- Micaëlla-Clélie-Josepha-Élisabeth Cordier (born 1860), daughter of Emélie Cordier, an actress

About 1866, Dumas had an affair with [Adah Isaacs Menken](#), an American actress who was less than half his age and at the height of her career. She

had performed her sensational role in [Mazeppa](#) in London. In Paris, she had a sold-out run of [Les Pirates de la Savanne](#) and was at the peak of her success.

With [Victor Hugo](#), [Charles Baudelaire](#), [Gérard de Nerval](#), [Eugène Delacroix](#) and [Honoré de Balzac](#), Dumas was a member of the [Club des Hashischins](#), which met monthly to take [hashish](#) at a hotel in Paris. Dumas's *The Count of Monte Cristo* contains several references to hashish.^[25]

Death and legacy

On 5 December 1870, Dumas died at the age of 68 of natural causes, possibly a heart attack. He was buried at his birthplace of Villers-Cotterêts in the department of Aisne. His death was overshadowed by the [Franco-Prussian War](#). Changing literary fashions decreased his popularity. In the late 20th century, scholars such as Reginald Hamel and Claude Schopp have caused a critical reappraisal and new appreciation of his art, as well as finding lost works.

In 1970, upon the centenary of his death, the [Paris Métro](#) named a [station in his honour](#). His country home outside Paris, the [Château de Monte-Cristo](#), has been restored and is open to the public as a museum.

Researchers have continued to find Dumas works in archives, including the five-act play [The Gold Thieves](#), found in 2002 by the scholar [Réginald Hamel](#) ^[fr] in the Bibliothèque Nationale de France. It was published in France in 2004 by Honoré-Champion.

Frank Wild Reed (1874–1953), a New Zealand pharmacist who never visited France, amassed the greatest collection of books and manuscripts relating to Dumas outside France. The collection contains about 3,350 volumes, including some 2,000 sheets in Dumas's handwriting and dozens of French, Belgian and English first editions. The collection was donated to Auckland Libraries after his death. Reed wrote the most comprehensive bibliography of Dumas.

In 2002, for the bicentenary of Dumas's birth, [French President Jacques Chirac](#) held a ceremony honouring the author by having his ashes re-interred at the mausoleum of the [Panthéon](#), where many French luminaries were buried.^{[3][18]} When Chirac ordered the transfer to the mausoleum, villagers in Dumas's hometown of Villers-Cotterets were initially opposed, arguing that Dumas laid out in his memoirs that he wanted to be buried there. The village eventually bowed to the government's decision, and Dumas's body was exhumed from its cemetery and put into a new coffin in preparation for the transfer. The proceedings were televised: the new coffin was draped in a blue velvet cloth and carried on a caisson flanked by four mounted [Republican Guards](#) costumed as the four [Musketeers](#). It was transported through Paris to the Panthéon. In his speech, Chirac said:

With you, we were D'Artagnan, Monte Cristo, or Balsamo, riding along the roads of France, touring battlefields, visiting palaces and castles—with you, we dream.

Chirac acknowledged the racism that had existed in France and said that the re-interment in the Pantheon had been a way of correcting that wrong, as Alexandre Dumas was enshrined alongside fellow great authors [Victor Hugo](#) and [Émile Zola](#). Chirac noted that although France has produced many great writers, none has been so widely read as Dumas. *His novels have been translated into nearly 100 languages, and inspired more than 200 motion pictures.*

In June 2005, Dumas's last novel, [The Knight of Sainte-Hermine](#), was published in France featuring the [Battle of Trafalgar](#). Dumas described a fictional character killing [Lord Nelson](#) (Nelson was shot and killed by an unknown sniper). Writing and publishing the novel serially in 1869, Dumas had nearly finished it before his death. It was the third part of the Sainte-Hermine trilogy. Claude Schopp, a Dumas scholar, noticed a letter in an archive in 1990 that led him to discover the unfinished work. It took him years to research it, edit the completed portions, and decide how to treat the unfinished part. Schopp finally wrote the final two-and-a-half chapters, based on the author's notes, to complete the story. Published by [Éditions Phébus](#), it sold 60,000 copies, making it a best seller. Translated into English, it was released in 2006 as *The Last Cavalier*, and has been translated into other languages. Schopp has since found additional material related to the Sainte-Hermine saga. Schopp combined them to publish the sequel *Le Salut de l'Empire* in 2008.

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Popular novel in France

https://en.wikipedia.org/wiki/Popular_novel_in_France

The **popular novel**—or **popular literature**, also known as [paraliterature](#)—refers to literary productions that reach a wide readership, which developed during the 19th century primarily due to the decrease in printing costs, the emergence of the first press groups, and [literacy](#). This genre is originally concurrent with the [Industrial Revolution](#) and a [sociology](#) of reading, which practice could only democratize with the appearance of leisure time in a context of progressive urbanization.

These terms encompass works of great variety: [detective](#), [adventure](#), [historical](#), [regional](#), [romance novels](#), etc. The common denominator is to present a story in a simple chronological order, with well-identified characters, [archetypes](#), and where the plot takes precedence over [stylistic](#) considerations. [Morality](#) is sometimes imbued

with good feelings, "common sense", or even [Manichaeism](#); other times, it is reversed, with great [naturalistic](#) effects, positioning readers facing notions of fair and unfair.

The works of [Eugène Sue](#), [Alexandre Dumas](#), and [Georges Simenon](#), among others, rank among the greatest successes of the popular novel, in terms of their posterity.

Not exclusively French, the notion of this genre is found among Anglo-Saxons in the British [penny dreadful](#) and the American [dime novel](#), expressions equivalent to that of "two [or four] penny novel".

Long scorned by academia but prized as collectibles, the popular novel constitutes a [subculture](#), an aspect of [popular culture](#) and [the history of books](#). Its study was initiated by pioneers such as [Richard Hoggart](#), founder of the [Centre for Contemporary Cultural Studies](#) (1964), [Michel Ragon](#) (*Histoire de la littérature prolétarienne en France*, 1974), as well as [Roger Chartier](#), Marc Angenot, and [Rosalind Krauss](#). Nowadays, it attracts a significant number of researchers and enthusiasts, while its production experiences sustained growth.

Origins and myth

The popular novel follows the tradition of [oral literature](#) from which it borrowed themes and narrative techniques. The first popular novelist (or "storyteller") is undoubtedly [Scheherazade](#), who, in *The Thousand and One Nights*, to pique [Shahryar](#)'s interest, is required to resume the thread of her story daily, consisting of a series of interconnected adventures. From a more [historiographical](#) perspective, the [Bibliothèque bleue](#) is a collection of small, disparate booklets often illustrated with [wood engravings](#), whose dissemination was ensured, in rural France, from the early 17th century until the mid-19th century, by [peddlers](#)—other similar collections flourished at the same time across Europe. One of the earliest inventors of the "formula" of the French popular novel seems to be the writer [François Guillaume Ducray-Duminil](#) with works such as *Les Veillées de ma grand-mère* (1799) or *Tableau d'une bonne famille* (1804), although they remained expensive to purchase.

Various occurrences of the expression "popular novel" appeared before 1836, the birth date of the [feuilleton novel](#). In September 1839, in the *Revue des deux Mondes*, [Sainte-Beuve](#) criticized what he then called "industrial literature". The expression "popular novelist" is said to have first appeared in 1843 in the [socialist](#) press to praise [Eugène Sue](#), author of *The Mysteries of Paris* (1842–1843). The term refers to the author of literature intended for the people—for the masses, as his detractors would soon say. Other authors, who were unaware of being "popular", preceded Sue, such as [Paul de Kock](#), Auguste Ricard, or [Marie Aycard](#).

Emerging from the [July Monarchy](#), this literary form, also called feuilleton-novel and then [serial novel](#), developed during the [Second French Empire](#) and, especially, the [French Third Republic](#). During 1835–1845, the price of a single-volume novel decreased, dropping from 3 to 1 franc, thanks to [Gervais Charpentier](#), [Michel Lévy Frères](#), among others.

The "popular novel" expression is regularly used only from the [French Second Republic](#), with the creation of the *Romans illustrés* (Illustrated Novels) collection by Gustave Havard in [1848](#); and, in [1849](#), with the creation of the *Romans populaires illustrés* (Illustrated Popular Novels) collection by the publisher [Gustave-Émile Barba](#) and his father. However, as early as 1841–1845, novels sold at 20 centimes each began to appear. They were called "four-penny novels", published by Joseph Bry or Hippolyte Boisgard.

With *The Mysteries of Paris*, Sue created [archetypes](#) that would be extensively reused: the persecuted innocence, and the righter of wrongs. This redeeming hero continued his career in historical novels, with [Alexandre Dumas](#), [Paul Féval](#), and Viscount [Alexis de Ponson du Terrail](#), authors of some of the finest pages of [swashbuckling novels](#). Meanwhile, adventure novels rapidly grew during the Second Empire with authors such as [Gustave Aimard](#) or [Gabriel Ferry](#), and later [Louis Noir](#), brother of [Victor Noir](#).

The object definitively democratizes in the 1860s–1880s with a significant decrease in production costs of the press, and thus the unit selling price. Popular novels were everywhere. Some newspapers published up to three serials daily. It was the era when novels of judicial error triumph, dramas of families torn apart by a relentless fate. Emotion was the order of the day. One must make "Margot cry" or be "loved by their concierge" (an expression taken from the title of a novel by [Eugène Chavette](#)). The "novel for Margot" was also, for a time, called the "novel of the doorman". The period also saw the emergence of [detective fiction](#), [fantastical](#) and scientific genre novels, precursors to [science fiction](#), and soon, [espionage](#) novels.

The wild fictions of the first popular novels were gradually giving way to a less epic social [realism](#), closer to [melodrama](#)

Key dates

- 1843: *The Mysteries of Paris* becomes a social phenomenon. The [Journal des débats](#), which publishes the serial exclusively, is in high demand, and riots break out at the doors of reading rooms that rent the journal to modest budgets. In the [Chamber of Deputies](#), indignant debates denounce the decadence and the amoral nature of [Eugène Sue](#)'s work, while he receives thousands of letters testifying to a certain confusion between fiction and reality. Some readers even send money for *Fleur de Marie*, while others seek help or protection from Rodolphe, the all-powerful benefactor of the poor. Eugène Sue quickly finds himself at the head of a colossal fortune. *Le*

[*Constitutionnel*](#) buys the right to publish [*The Wandering Jew*](#) for the trifling sum of 100,000 francs.

- 1857: [Paul Féval](#) publishes [*The Hunchback*](#) in [*Le Siècle*](#).
- 1883: Publication of [*Treasure Island*](#) by [Robert Louis Stevenson](#).
- 1884: Publication of [*The Bread Peddler*](#) by [Xavier de Montépin](#).
- 1895: Publication at Rouff of the epic novel by [Adolphe d'Ennery](#) (1811–1899) and [Eugène Cormon](#) (1811–1903): [*The Two Orphans*](#), of which [D.W. Griffith](#) signs the [first adaptation](#) to the screen in 1921, with [Lillian Gish](#).
- 1896: Publication of *L'Invasion noire* by Commander [Émile Driant](#) alias Captain Danrit. This 1200-page novel was a big success and would be quickly followed in 1905 by *L'Invasion jaune* which enjoyed the same success.
- 1911: First appearance of [*Fantômas*](#), which was an immediate success. The first volume released on February 15, 1911, is printed in hundreds of thousands of copies. A further 31 monthly volumes... followed.

Genres

- Adventure novel is subdivided into several sub-genres: historical novels ([Alexandre Dumas](#), [Paul Féval](#), [Michel Zévaco](#), etc), anticipation novels, and Westerns. Many adventure novels depict journeys around the world, following the path laid out by [Jules Verne](#), such as [Paul d'Ivoi](#) or [Jean de La Hire](#). As the [adventure novel](#) is illustrated in the conquest of virgin territories, it sometimes echoes European [colonization](#) policies, as exemplified by [Louis-Henri Bousсенard](#) or Captain Danrit. Several authors like [Gabriel Ferry](#) or [Gustave Aimard](#) followed the path laid out by [James Fenimore Cooper](#) to write adventure novels of the [Western](#) type, primarily set in the United States.
- The [detective novel](#) originates from both adventure novels and [novels of manners](#). It initially revolves around the rehabilitation of victims of judicial errors and gradually shifts towards solving police mysteries. It is first illustrated by [Émile Gaboriau](#), and then by others, less known today than their characters: [Maurice Leblanc](#) is overshadowed by the famous [Arsène Lupin](#); [Gaston Leroux](#) is the father of [Joseph Rouletabille](#) and [Chéri-Bibi](#); while the names of [Pierre Souvestre](#) and [Marcel Allain](#) are completely ignored to the great benefit of [Fantômas](#).
- Anticipation and [science fiction](#) are related to the terrifying, strange, and pseudo-scientific novels that anticipate the future illustrated science fiction novel, immortalized by [Jules Verne](#). This genre is sometimes called scientific romance. In 1892, [Jules Lermina](#)'s *Le Secret des Zippélius* was published and serialized since 1889. In 1891, [H.G. Wells](#) caused a sensation with [*The Time Machine*](#). Then came [Gustave Le Rouge](#) (*Le Prisonnier de la planète Mars*), [Jean de La Hire](#) (*La Roue fulgurante*), or [Alfred Assollant](#). The fantasy novel is illustrated by [Maurice Renard](#), author of the fascinating [*Les Mains d'Orlac*](#).
- From [Revenge to Espionage](#): The [roman revanchard](#), soon to be the [war novel](#), gains a certain autonomy in the form of [espionage novels](#), directly imported from across the Channel. *L'Homme du gaz* by [Paul Féval](#) is one of

these pioneering works fitting into a historical perspective. Spies infest even the [sentimental novel](#). As an avatar of this martial vein, the [comedic soldier](#) has his moment of glory. World War I will intertwine all these themes.

- The [sentimental novel](#) has multiple origins: [melodrama](#), judicial error novels, social realism, etc. From 1920 onwards, it entered its psychological era, first illustrated by [Delly](#) and [Max du Veuzit](#), then by [Guy des Cars](#). After the war, [Barbara Cartland](#) appeared. This is followed by the genre industrialization, with publishers of global dimensions, such as [Harlequin](#) (world leader).

Selected authors

List of authors of popular novels (period 1836–1918) featured in Michel Nathan's anthology:

- [Jules Beaujoint](#) (1830–1892)
- [Adolphe Belot](#) (1829–1890)
- [Paul Bertnay](#) (1846–1928)
- [Jules Boulabert](#) (1830–1887)
- [Alexis Bouvier](#) (1836–1892)
- [Paul Bru](#) (1858–1929)
- [Paul d'Ivoi](#) (1856–1915)
- [Émile Driant](#) (1855–1916)
- [Jules Verne](#) (1828–1905)
- [Jean Bruno](#) (1821–1899, Jean Vaucheret)
- [Eugène Chavette](#) (1827–1902)
- [Adolphe d'Ennery](#) (1811–1899)
- [Pierre Decourcelle](#) (1856–1926)
- [Jean-Louis Dubut de Laforest](#) (1853–1902)
- [Marie Émery](#) (1816–1889)^[9]
- [Paul Féval](#) (1817–1887)
- [Zénaïde Fleuriot](#) (1829–1890)
- [Hector France](#) (1840–1908)
- [Roger Des Fourniels](#) (1851–1924)^[10]
- [Marie-Louise Gagneur](#) (1832–1902)
- [Benjamin Gastineau](#) (1823–1904)^[11]
- Étienne Gervais ([Just-Jean-Étienne Roy](#))
- [Jean Grange](#) (1827–1892)
- [Henri Kéroul](#) (1857–1921)^[12]
- [Paul de Kock](#) (1793–1871)
- [Pierre-Alexandre Bessot de Lamothe](#) (Alexandre de Lamothe, 1824–1897)^[13]
- [Maurice Landay](#) (1873–1931)
- [Gaston Leroux](#) (1868–1927)
- [Daniel Lesueur](#), pseudonyme de Jeanne Loiseau (1854–1921)
- André de Lorde (1869–1942)

- [Jules Mary](#) (1851–1922)
- Arthur Matthey, pseudonyme d'[Arthur Arnould](#) (1833–1895)
- [Charles Mérouvel](#) (1832–1920)
- [Louise Michel](#) (1833–1905)
- [Victorine Monniot](#) (1825–1880)
- [Xavier de Montépin](#) (1829–1902)
- [Eugène Morel](#) (1869–1934)
- [Michel Morphy](#) (1863–1928)
- [Raoul de Navery](#) (1834–1885)
- [Georges Ohnet](#) (1848–1918)
- [Stéphanie Ory](#), alias [Jean-Just Roy](#)
- [François Oswald](#) (?–1894)^[14]
- [Pierre Alexis de Ponson du Terrail](#) (1829–1871)
- [René de Pont-Jest](#) (1830–1904)
- [Félix Pyat](#) (1810–1889)
- [Émile Richebourg](#) (1833–1898)
- [Jean-Just Roy](#) (1794–1871)
- [Pierre de Sales](#) (1854–1914)
- [Alfred Sirven](#) (1830–1904)
- [Frédéric Soulié](#) (1800–1847)
- [Eugène Sue](#) (1804–1857)
- [Léo Taxil](#) (1854–1907), alias Gabriel-Antoine Jogand-Pagès)
- [Louis-Adolphe Turpin de Sansay](#) (1832–1891)
- [Paul Verdun](#) (1861–1936), alias [Gustave Marchand](#)
- [Charles De Vitis](#) (1848–?)
- [Pierre Zaccane](#) (1817–1895)
- [Michel Zévaco](#) (1860–1918)

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Open Letters Review

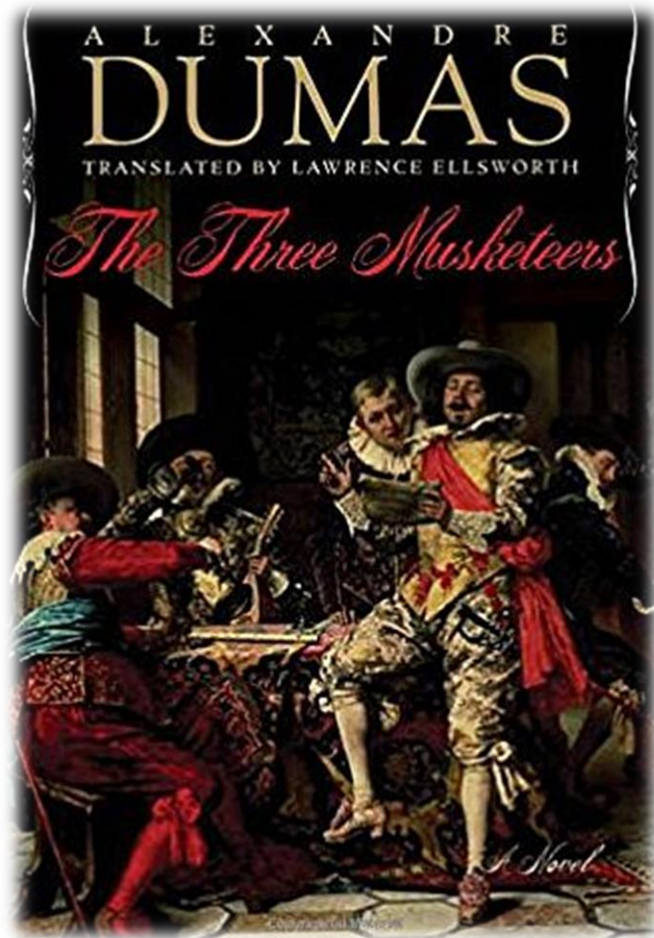
AN ARTS & LITERATURE REVIEW

<https://openlettersreview.com/posts/the-three-musketeers-by-alexandre-dumas>

The Three Musketeers
by Alexandre Dumas

January 05, 2018 Zach Rabirotf

The Three Musketeers
By Alexandre Dumas
Translated by Lawrence Ellsworth
Pegasus Books, 2018



For such an enduringly popular writer, Alexandre Dumas, pere, has been surprisingly ill-served by his English-language translators. This is nowhere more true than in the case of his most famous and endlessly-adapted novel, *The Three Musketeers*. That book's original 19th century translators, conforming to the delicate sensibilities of audiences across the Channel and the Atlantic, excised much of the sex, gambling, and bloodshed from what was once a happily raunchy historical adventure, transforming it into a fun but politely Victorian story for boys.

It's this reputation that Lawrence Ellsworth has come to correct in his new translation of *The Three Musketeers*, and it's a task for which he comes particularly well-equipped. Ellsworth was responsible for last year's rip-roaring translation of *The Red Sphinx*, a "lost" Musketeers adventure, where he proved himself remarkably adept at capturing

the flavor and verve of Dumas's prose. Now, his mettle having been tested and his translator's stripes earned, he has taken on the most iconic and familiar of the old crowd-pleaser's novels, here presented in its full, unexpurgated 800-page glory.

Readers, of course, might be forgiven a moment of doubt as to whether such an endeavor is strictly necessary. Bowdlerizations aside, hasn't Dumas always seemed to be a writer without complication? His sentences are short, succinct, and limited to the vocabulary of the average French 6th grader (reflecting, perhaps, the typical profile of his original French readership). His sentences are fully liberated from any hint of floridness or poetry; his characters do not converse so much as declaim exposition in turn. Shouldn't such prose come close to translating itself?

Yet for the connoisseur of potboiler fiction, Dumas reveals himself to be a master of deceptive simplicity. His prose might be free of complexity, but it has no shortage of style. Every page of *The Three Musketeers* is suffused with the author's trademark narrative voice: his sly humor, his deadpan wit, and his endless supply of rakish panache. Even when the events in his tale turn absurd, cartoonish, or flatly unbelievable, Dumas never releases his charming grip on the reader. As he regale us with tall tales and implausible coincidences, he gives us a sly wink and a subtle grin from behind the page, reminding us that we're all in this absurd adventure together.

The plot of *The Three Musketeers* ought to be familiar enough, having been the inspiration for dozens theatrical, film, comic, and video game adaptations over the years. To make a very long and discursive story short, it concerns the adventures of the young, ambitious rustic D'Artagnan, who makes his way to 17th Century Paris to take up arms in the service of King Louis XIII. On his way, he makes the acquaintance of the three larger-than-life heroes of the story's title, each drawn in bold strokes with his own defining ethos: serious, haunted Athos; fat, bon-vivant, but prickly sensitive Porthos; and church-obsessed Aramis. After an initial misunderstanding that results in a near-duel over insulted honor, D'Artagnan and the Musketeers are thrust into shared battle against agents of the scheming, ambiguous Cardinal Richelieu, and soon find themselves bosom companions in the king's guard. The rest of the novel is a vast, episodic romp through French history, if history were conceived as a series of colorful set pieces replete with sinister secret agents, murderous mistresses, and earth-shaking battles that turn on a single moment. The novel is, in other words, a whole lot of fun.

The Musketeers themselves, with their unapologetic brawling, gambling, and womanizing, would be borderline criminal in Dumas's own France, but here they are fully appropriate to the setting: as Dumas tells us after D'Artagnan attaches himself to a particularly well-heeled lady admirer, "Young cavaliers, as has already been shown, accepted gifts from their king without a qualm; in those times of easy morals it was no more shameful for them to accept presents from their mistresses, who often gave them souvenirs both precious and durable, as if trying to defy the transience of emotion with the solidity of gifts."

D'Artagnan, for his part, is a classic Dumas type: the brilliantly scheming hero, whose rampant ambition is tempered by the fact that his enemies are invariably in the moral wrong. He is quick, clever, and always one step ahead of the game. He is also one step ahead of the Musketeers who, though near the center of the book, nevertheless remain somehow distant and apart from the modern reader. They are heroes of a heroic age long gone. In D'Artagnan, as in his nemesis-cum-supervisor Richelieu, the modern age looms.

Thus, the test of a translator is his capacity to capture this characteristic interplay of the heroic and the ribald; the sincere and the ironic; the vanished past and the approaching present. And at this task Ellsworth succeeds, giving us a *Three Musketeers* with more clarity, energy, and simplicity than any previous English edition. To see why, we need only compare him to the last major translation of the novel, by Richard Pevear in 2006. Let's take a look at how each translator renders the following short speech by Aramis, as he prepares to duel D'Artagnan near the start of the novel. Here is Pevear's version:

"Pardieu, Monsieur," said Athos, "there's a proposition that pleases me—not that I accept it, but it smells of its gentleman a league away. It was thus that valiant knights spoke and acted in the time of Charlemagne, upon whom every cavalier must seek to model himself. Unfortunately, we are no longer in the time of the great emperor. We are in the time of M. le cardinal, and three days from now it will be known, however well the secret is kept, it will be known that we are going to fight, and our combat will be opposed. Ah! but will those meanderers never come?"

And here is Ellsworth:

"By God, Monsieur," said Athos, "your proposition pleases me; I can't accept it, but it savors of the gentleman a league off. That's how the brave knights spoke in the time of Charlemagne, and every cavalier should make them his model. Unfortunately, we don't live in the time of the Great Emperor, but in the time of Monsieur de Cardinal, and no matter how secret we kept it, within three days he'd know of our rendezvous and put a stop to our duel. Speaking of which, will these laggards never arrive?"

Right off the bat, he has replaced the literal "Pardieu" of Pevear's version (oddly untranslated, as if by some algorithmic fluke) with the obvious and straightforward "By God." Likewise, "will these laggards never arrive?" is both more mellifluous and idiomatically correct than the clunky, "will those meanderers never come." True, Ellsworth cheats a bit by removing the repetition of "it will be known" in the penultimate line (a possibly accidental slip of the pen, very much present in the original French), but the sin is atoned for by the overall directness and effectiveness of the passage.

Ellsworth succeeds at capturing not only the indelible voice of Dumas, but spirit, humor, and heroic daring-do that gave the novel its immortality. Will equally vigorous translations of the novel's two sequels, *Twenty Years After* and *The Vicomte de Bragelonne* soon follow? Let's hope Ellsworth is up for the adventure.

Zach Rabioff is an editor at the former *Open Letters Monthly*. He lives in Brooklyn and consumes books relentlessly.

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Kindly visit these Web Links:

[01] Alexandre Dumas:
The Man Behind the Three Musketeers [23:21]
<https://www.youtube.com/watch?v=KbEdAKwiewM>

[02] Alexandre Dumas Père
STUFF YOU MISSED IN HISTORY ...[37:30]
<https://www.youtube.com/watch?v=vipHJcyZnBU>

[03] How to Read the Count of Monte Cristo
by Alexandre Dumas [43:25]
<https://www.youtube.com/watch?v=mWdZqe1DU0c>

[04] An Evening of Music Inspired
by Alexandre Dumas' [1:28:13]

Town Hall is proud to partner with The Bushwick Book Club Seattle for its twelfth mainstage season presenting concerts of original music inspired by literature. Each event showcases a lineup of local, professional musicians and artists each offering a fresh response to that evening's source text, plus extras like an audience quiz, short film, or scholarly introduction. Book choices range from whimsical to solemn, classic to contemporary, and most every place in between.

<https://www.youtube.com/watch?v=QMUUvuDPI2I>

[05] General Thomas-Alexandre Dumas [32:11]
<https://www.youtube.com/watch?v=-OgzljY4dpw>

[06] Book Review [24:36]
The Count of Monte Cristo by, Alexandre Dumas
<https://www.youtube.com/watch?v=mB0OUOByOwc>

[07] Napoleon and the Legendary Black General Thomas-
Alexandre Dumas [37:03]

A gripping tale of revolution, race, and empire, complete with sword fights, romance, and betrayal. The life of France's first Black general, Thomas-Alexandre Dumas (father of the famed novelist Alexandre Dumas), brings us to Alpine ice cliffs and hostile Egyptian deserts, and features everyone from Louis XVI and Robespierre to Napoleon Bonaparte. This historical documentary aims, most of all, to situate Dumas in that contradictory Age of Revolution, wherein the language of inalienable rights gained prominence during the height of an Atlantic slave trade that subjugated people of African descent.

<https://www.youtube.com/watch?v=kOyGOsOZTfA>

[08] The Count of Monte Cristo [36:15]
by Alexandre Dumas

<https://www.youtube.com/watch?v=bBMt9CuOeA4>

[09] Art Talks-Alexandre Dumas [18:43]

<https://www.youtube.com/watch?v=LYYXoUtjuZo>

[10] Thomas-Alexandre Dumas:
The Real-Life Count of Monte Cristo [21:15]

https://www.youtube.com/watch?v=f7gr_Mfmrfo

[11] The Count of Monte Cristo Part 1
Alexandre Dumas [2:55:08]

<https://www.youtube.com/watch?v=VEEtYbcnkjo>

[12] THE SON OF MONTE CRISTO
Alexandre Dumas [1:41:52]

In 1865, General Gurko Lanen is dictator of "Lichtenburg" in the Balkans. Rightful ruler Zona hopes to get aid from Napoleon III of France. The visiting Count of Monte Cristo falls for Zona and undertakes to help her, masquerading as a foppish banker and a masked freedom fighter. The rest is rapid-fire intrigue and derring-do.

<https://www.youtube.com/watch?v=sUffwrNXVVk>

[13] TWENTY YEARS AFTER
Alexandre Dumas [9:02:55]

<https://www.youtube.com/watch?app=desktop&v=8YZcfaA6S8c&t=0s>

[14] The Three Musketeers
by Alexandre Dumas · Audiobook ... [2:26:13]

<https://www.youtube.com/watch?v=p2DKvAhOXJO>

[15] #SundaySuspense [3:50:14]
The Three Musketeers Part 2

<https://www.youtube.com/watch?v=rsFeK6PPanI>

[16] Celebrated Crimes (FULL Audiobook)
by Alexandre Dumas [1:41:08]

https://www.youtube.com/watch?v=rkZO_OuJNSq

[17] The Three Musketeers
by Alexandre Dumas Part 1 of 3 [10:16:56]
<https://www.youtube.com/watch?v=vRVDD8JcVSI>

[18] THE VICOMTE OF BRAGELONNE
Alexandre Dumas [7:21:24]
<https://www.youtube.com/watch?v=ziW8la0elBE>

[19] Alexandre Dumas Audiobooks
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[20] The Count of Monte Cristo
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[21] Ten Years Later (FULL Audiobook)
by Alexandre Dumas [2:06:14]
<https://www.youtube.com/watch?v=tZurnDGBuLQ>

[22] THE MAN IN THE IRON MASK
Alexandre Dumas [11:11:36]
<https://www.youtube.com/watch?app=desktop&v=Y1vsxCN5NEg&t=6329s>

[23] THE THREE MUSKETEERS
Alexandre Dumas [9:18:31]
<https://www.youtube.com/watch?v=jdxRIWPVMSY>

[24] The Three Musketeers [4:17:53]
by Alexandre DUMAS read by Various ...
<https://www.youtube.com/watch?v=whJe5FL3pyQ>

[25] TEN YEARS LATER:
Alexandre Dumas - FULL AudioBook [10:06:19]
<https://www.youtube.com/watch?v=e8wcttjyRHk>

[26] Alexandre Dumas' Arabian Stories [1:26:26]
<https://www.youtube.com/watch?v=ePHw2zHb624>

[27] THE WOLF LEADER: Alexandre Dumas
FULL AudioBook [8:22:12]
https://www.youtube.com/watch?v=_OWOCUeAbOY

[28] THE COUNT OF MONTE CRISTO
FULL AudioBook by [10:55:18]
<https://www.youtube.com/watch?v=tCUYXuGOD3M&t=983s>

[29] Paul Jones by Alexandre DUMAS
read by | Full Audio Book [2:28:14]
<https://www.youtube.com/watch?v=CfT2Q26rYWU>

[30] CAMILLE: Alexandre Dumas, Films
FULL AudioBook [7:15:12]

<https://www.youtube.com/watch?v=gyPXLQey3Ws>

[31] The Black Tulip (FULL Audiobook)
by Alexandre Dumas [1:32:14]

<https://www.youtube.com/watch?v=4DaJTQjaW54>

[32] Le Comte de Monte-Cristo
by Alexandre DUMAS [10:04:12]

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